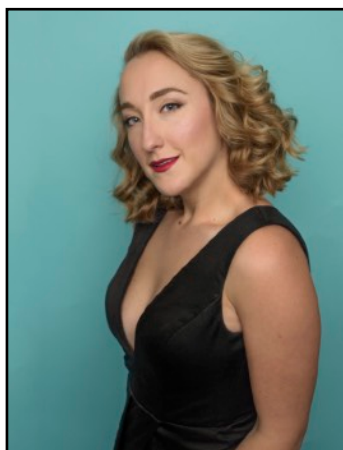




presents

BELLESONGS & A Celebration of Music by Women

Featuring
Coloratura Soprano Kara Grover
Composer & Pianist Lois Henry



Kara Grover ~ Lyric Coloratura Soprano

Kara Grover is a Lyric Coloratura Soprano who has performed internationally and throughout the United States. She holds a Masters of Music from Florida State University as well as a Bachelors of Music from the University of Northern Colorado. In spring of this year, Mrs. Grover debuted as Queen of the Night with Opera Fort Collins. Other notable roles include Héro from Berlioz's *Béatrice et Benédicte*, the title role in Offenbach's *Bagtelle*, Susan from Hilliard & Borelli's *The Filthy Habit*, Romilda from Handel's *Xerxes*, Zerlina from Mozart's *Don Giovanni*, Adina from Donizetti's *Elisir d'Amore*, Despina from Mozart's *Così fan tutte*, and Pousette in Massenet's *Manon*.

In addition to her stage work, Mrs. Grover is a gifted recitalist. In fact, she led a movement to re-establish salon-recital culture in the Rheingau region of Germany. To that end, she co-founded a performing troupe, Opera Et Cetera, with colleagues including artistic director and tenor-star, Keith Ikaia-Purdy. Mrs. Grover has been featured on German television and has performed hundreds of concerts throughout central Germany, including notable invitations from the Wiesbaden Kurhaus, Theater Dolce-Bad Nauheim, the Johannisberg Schloss, the Biebrich Schloss, and the Rheingauer Dom; each among the region's most prestigious concert locales.

After returning to the United States, she re-established herself as an active performer, vocal coach, and community music liaison. Mrs. Grover became inspired to commission a vocal work which promoted women in music. Her vision was brought to life in BELLESONGS, a song cycle for high voice and piano, which was born from poetry by Colorado poet Belle Turnbull and music by composer Lois Henry. Mrs. Grover premiered the work at Florida State during her masters recital. BELLESONGS was also featured at the Mississippi University's Music by Women Festival. Mrs. Grover and Ms. Henry are honored to present this work with Opera Las Vegas and are steadfast in their passion for performing and advocating musical works by women.

Lois Henry ~ Composer & Pianist

Lois Henry has an extensive background as a composer, pianist (solo and collaborative), organist, coach, and conductor. She is currently a staple in Florida's classical music scene both as a performer and educator. As a long-time Professor of Music at Northwest Florida State College, she conducted the Chorale and Belle Voci (the college's select women's ensemble), taught piano, voice, and music theory, and performed numerous solo piano recitals. As an orchestral conductor, she served as interim music director and conductor of the Northwest Florida Symphony Orchestra, performed as solo pianist and organist with that group, and currently is its principal pianist.

Ms. Henry is a sought-after collaborative pianist, working and performing with artists such as tenor Lawrence Brownlee (including a live-streamed performance on behalf of the Metropolitan Opera), soprano Kara Bishop-Grover as well as other operatic singers, various instrumentalists, and choirs. Since 2008, she has performed each year as with one of the Florida all-state choirs, and has appeared at the Southern Invitational Choral Festival at the University of Southern Mississippi. Ms. Henry is a frequent adjudicator for piano, vocal, and choral assessments.

As a composer, Ms. Henry writes vocal, choral, and piano music. Her works are performed at colleges, high schools, churches, and concert halls. In 2019 she completed a commissioned song cycle for five opera singers and piano. This work, which premiered at the University of West Florida, is based on the historic story of Viola Edwards, a Black nurse who opened a hospital in Pensacola in 1922. Her next song cycle, BELLESONGS, is the brainchild of Kara Bishop-Grover, and is composed on texts of Colorado poet Belle Turnbull. Mrs. Grover and Ms. Henry premiered the work at Florida State University in 2021.

Additionally, Ms. Henry spent more than 20 years working in the Boston area, where she taught at Eastern Nazarene College, served as pianist, organist and frequently as chorus master for Chorus pro Musica, working with, among others, Donald Palumbo.

BELLESONGS & A Celebration of Music by Women

Featuring

Kara Grover, Coloratura Soprano

Lois Henry, Pianist & Composer

Browning Songs

Amy Beach (1867-1944)

Ah, Love, but a Day

The Year's at the Springs

I Send My Heart Up to Thee

There are Fairies at the Bottom of our Garden

Liza Lehmann (1862-1918)

Pleas to Fairies

Linda Lister (b.1969)

V. Rusalka

Suleika

Fanny Mendelssohn (1805-1847)

Troubled Water

Margaret Bonds (1913-1972)

Viola!

Lois Henry (b. 1953)

1927, Have We Really Come That Far?

Sonata in E minor

Florence Price (1887-1953)

2nd mvt. Andante

Intermission

Études de concert op.35

Cécile Chaminade (1857-1944)

no. 1 Scherzo

Trois Mélodies Op.91

Mel Bonis (1858-1937)

I. Viola

III. Songe

Melisande

BELLESONGS

Lois Henry (b.1953)

Bellevue

Poetry by Belle Turnbull (1881-1970)

Mountain Mad

Observations Above Timberline

Mountain Woman

Song for Female Voices

Answers to a Questionnaire

Amy Beach (1867-1944) Born with a musical spirit, Beach is one of the most prolific American female composers to ever live. She was a child prodigy and musical genius; by the age of four she had discovered her perfect pitch (and possibly synesthesia), revealed her astounding memory, and had composed her first piece, "Mama'sWaltz." Her childhood continued with private lessons, formal recitals, and her own meticulous piano studies. She was the first American women to compose a symphony with great success, which was performed by the Boston Symphony Orchestra. It was with her orchestral and larger works that differentiated her from other female composers of that time. Beach received an honorary Masters degree from UNH and was the first President of the Society of American Women Composers. "The Browning Songs" were commissioned by the Browning Society in honor of the poet's birthday and were published in 1900. Her virtuosic and sweeping lyric melodies are beautiful examples of her romantic style, complimenting the dramatic writings of Browning.

Ah, Love, but a day

Ah, Love, but a day,
And the world has changed!
The sun's away,
And the bird estranged;
The wind has dropped,
And the sky's deranged;
Summer has stopped.

Look in my eyes!
Wilt thou change too?
Should I fear surprise?
Shall I find aught new
In the old and dear,
In the good and true,
With the changing year?

The Year's at the Spring

The year's at the spring,
And day's at the morn;
Morning's at seven;
The hill-side's dew-pearl'd;
The lark's on the wing;
The snail's on the thorn;
God's in His heaven—
All's right with the world!

I Send My Heart Up To Thee

I send my heart up to thee, all my heart
In this my singing,
For the stars help me, and the sea,
and the sea bears part;
The very night is clinging
Closer to Venice' streets to leave on space
Above me, whence thy face
May light my joyous heart to thee,
to thee its dwelling place.

Elisabetha 'Liza' Lehmann (1862-1918) Soprano, teacher, and leading female composer of the London music scene; Liza was a prolific music figure of her time. Her career started as a soprano, performing across England as a recitalist for nine years. Driven by her passion for art song, and encouraged by Clara Schumann, Liza retired from singing and starting composing. Having been an accomplished singer gave her an additional expertise on writing for the voice. She composed a multitude of song and ensemble pieces as well as song sets, cycles, opera, and orchestral works. In 1911 she was elected as the first President of the Society of Women Musicians. She later became a professor of Voice at the Guildhall School of Music. Sang by many well known coloraturas, "There are Fairies at the Bottom of our Garden" was written at the end of Liza's life in 1917, and is a precious, whimsical song that sparks the imagination.

There are Fairies at the Bottom of our Garden
Poetry by Rose Fyleman

There are fairies at the bottom of our garden!
It's not so very, very far away;
You pass the gardener's shed
and you just keep straight ahead
I do so hope they've come to stay.
There's a little wood with moss in it and beetles,
And a little stream that quietly runs through;
You wouldn't think they'd dare
to come merrymaking there,
Well, they do!

There are fairies at the bottom of our garden!
They often have a dance on summer nights;
The butterflies and bees
Make a lovely little breeze,

And the rabbits stand about and hold the lights.
Did you know that they could sit upon the moonbeams
And snatch a little star to make a fan,
And dance away up there
In the middle of the air
Well, they can!

There are fairies at the bottom of our garden!
You cannot think how beautiful they are;
They all stand up and sing
When the fairy queen and king
Come lightly floating down upon their car.
The king is very proud and handsome;
And the queen, now can you guess who that would be?
She's a little girl all day
But at night she steals away.
Well, it's me!

Linda Lister (b. 1969) As a graduate of Vassar College, Eastman School of Music (MM), and University of North Carolina at Greensboro (DMA in Voice), Dr. Lister now serves as a Professor in voice and Opera Director at the University of Las Vegas and has built a diverse career as a soprano, author, teacher, director and composer. Notable performances include Prague Radio Symphony Orchestra, Washington Symphony Orchestra, Buffalo Philharmonic, Evansville Philharmonic, Las Vegas Philharmonic, Piedmont Opera Theatre, Opera Theatre of Rochester, Greensboro Oratorio Society, and Maine State Music Theatre. She is the author of *Yoga for Singers: Freeing Your Voice and Spirit through Yoga*, *So You Want to Sing Light Opera*, and co-author of *So You Want to Sing Music by Women* (2019) and *Voice Secrets: 100 Performance Strategies for the Advanced Singer*. Inspired by childhood fantasy, *Pleas to Famous Fairies* was composed in 2009. It is a collection of songs about mystical creatures, among them Rusalka, a water nymph. Lister chose the same key as the aria, "Song to the Moon" in honor of Dvořák's famous opera, *Rusalka*. Listen for the last measure of the song as the aria is directly quoted.

Rusalka

Poetry by Linda Lister

Rusalka... nymph of the water,
Lunar serenader,
Your yearning known only by the moon above,
You harbor honeyed dreams of a mortal love.

Oh what fairy irony:
You want human happiness
While I seek spritely sweetness.

You offer your immortality
for a taste of flesh and fervency.

But you know not the power of earthly pain,
The magical frailty of things humane.
Yet your silver nocturne enchants my soul,
To cherish the wish that renders me whole.

I may not see eternity, like you
But my love, he is lifelong,
Real and true.

Fanny Mendelssohn Hensel (1805-1847) Professional musical endeavors were deemed an inappropriate womanly activity during the era of German composer and pianist, Fanny Mendelssohn. Although social propriety discouraged women from pursuing anything other than becoming good wives and mothers, Mendelssohn found a way to compose, present her work through salon concerts, and print her composition using her brother as an alias. Sadly, it wasn't until the last year of her life that Mendelssohn gained the courage to start publishing her music under her own name. During her life, her music revolved around a private sphere and was overshadowed by the career of her brother, Felix. Her contributions have since been rediscovered and gained immense appreciation. She became the most prolific female composer of the 19th century, composing over 450 works. "Suleika" was composed in 1836. Marianne von Willemer's poetry is part of a lengthy correspondence between herself and German poet, Goethe, using the pseudonyms "Hatem" and "Suleika." Goethe published Willemer's poetry as his own in his work *West-östliche Divan* and it wasn't until after her death that it was discovered to be Willemer's writing.

Suleika

Poetry by Marianne von Willemer (1784 - 1860)

Ach, um deine feuchten Schwingen,
West, wie sehr ich dich beneide:
Denn du kannst ihm Kunde bringen
Was ich in der Trennung leide!
Die Bewegung deiner Flügel
Weckt im Busen stilles Sehnen;
Blumen, Augen, Wald und Hügel
Stehn bei deinem Hauch in Tränen.
Doch dein mildes sanftes Wehen
Kühlt die wunden Augenlieder;
Ach, für Leid müßt' ich vergehen,
Hofft' ich nicht zu sehn ihn wieder.
Eile denn zu meinem Lieben,
Spreche sanft zu seinem Herzen;
Doch vermeid' ihn zu betrüben
Und verbirg ihm meine Schmerzen.
Sag ihm, aber sag's bescheiden:
Seine Liebe sei mein Leben,
Freudiges Gefühl von beiden
Wird mir seine Nähe geben.

Suleika

Translated by Kara Grover

Ah, of your damp wings,
West wind, how much I envy you,
Then you can bring him news,
As I am parted from him, I suffer!
The beating of your wings
wakes within my breast silent longing;
flowers, eyes, forest, and hill
stand by your breath in tears.
Yet your mild and gentle breeze
cools the sore eyelids;
Ah, I must pass away from suffering,
I never could hope to see him again.
Hurry then to my beloved,
speak softly to his heart,
but careful not to distress him
and hide from him my pain.
Tell him, oh tell him, simply:
his love is my life,
joyous feelings of reuniting
would his presence give me.

Margaret Bonds (1913-1972) Chicago born pianist, composer, pedagogue, and lifelong supporter of the creative work of African American musicians; Bonds was a prolific musical figure in American music and whose career spanned from the Harlem Renaissance through the civil rights movement. She had studied piano and composition with Florence Price while in high school, later earned her BM and MM from Northwestern University, and continued her education at Juilliard. In 1933, becoming the first black soloist with Chicago Symphony Orchestra, Bonds performed Price's piano concerto. In 1936 she opened the Allied Arts Academy where she taught art, ballet, and music while also creating a friendship with great African-American writer and poet, Langston Hughes. Her remarkable work spans from classical, jazz, ballet, musical theater, and spiritual arrangements. Even the world renowned opera soprano, Leontyne Price, commissioned and recorded several spirituals arranged by Bonds. This piano work, "Troubled Water," from her Spiritual Suite for Piano, is based off the spiritual "Wade in the Water;" which she composed for herself to perform. The Spiritual Suite combines traditional Black musical idioms of blues, jazz, and gospel with the virtuosic, romantic classical styles. "Troubled Water" is one of Bonds most performed pieces and remind us of her strength, passion, support, and influence of America's Black voices.

Viola! (2019) A story of two women's lives altered in their pursuit of the American dream. This work was commissioned by the Kakua Institute in Pensacola in 2019 and was composed by Lois Henry featuring libretto and story discovery/research by Robin Reshard. The story is based on the true events that happened at the first Black-owned hospital and its founder, Viola Edwards. After opening in 1922, during the Jim Crow era, Viola experienced five successful years at her hospital. However, in 1927 a n unmarried, pregnant white woman, Dorothy, arrived at the hospital in distress. Tragically, Dorothy and her baby both died a few days later and Viola Edwards found herself on trial for double murder. Although she was acquitted, the public was outraged and took to the streets to burn down the hospital. After hearing rumors of lynching and afraid for her life, Viola was forced to flee the city. She left behind her husband, three children, and any hope of pursuing the American dream... This is Dorothy's song.

1927, Have We Come That Far At All?

Poetry by Lois Henry

It's 1927 here is Pensacola,
Look how far we've come!
Look how far I've come.

The city's grown up all around me,
Look how far we've come,
Look how far I've come!

A place of commerce, art and culture,
The grand new Saenger Theatre down the road.
Look how far we've come.
Look how far I've come!

I have a life, I have a job,
I can make my own way.
Look how far I've come!
I even get to vote,
My ballot lets me have a voice,
Look how far I've come.

I think I found true love,
A tiny life is on the way!
Or is it?
Is it?

I have a dream, I have a future haven't I?
Haven't I? Oh!

It's 1927 here in Pensacola,
Look how far we've come!
Look how far I've come.
But have we really come that far?
Have we come that far at all?

Pensacola had its troubles too,
But we survived! I survived!
Death from disease and hurricanes,
But we've survived, I've survived!
But will I survive this?
Can we survive this?
Look what we've survived,
Look what I've survived!

It's 1927 here in Pensacola,
Will somebody help me?
Viola, can you help me?
Do I even have a voice?

Have we really come that far?
Will I survive?
Will I survive at all?

Florence Price (1887-1953) Although faced with a multitude of challenges, that of segregation, Jim Crow laws, racism, and sexism, Price's unyielding passion for her career led her to be recognized as the first African-American woman composer to achieve national and international success. After graduating from the New England Conservatory at the age of 19 with two diplomas, Price's compositions were anchored by her passion for piano. Of her 458 surviving compositions, 216 are piano works, and she also composed symphonic works, chamber pieces, vocal art song, and choral pieces. She won first prize in the Wanamaker Competition with her *Symphony in E minor* and, as a result, became the first female composer of African descent to have a symphonic work performed by a major national symphony orchestra, the Chicago Symphony Orchestra. One of her most famous songs, "My Soul's Been Anchored in de Lord" was performed by contralto Marian Anderson at the Lincoln Memorial, making a lasting impression on hundreds of thousands American listeners. The featured *Piano Sonata in E minor* was written one year before Price's prize winning symphony and holds memorable, syncopated melodies and dramatic, lyrical flourishes allowing for reflection and spiritual connection.

~ *Intermission* ~

Cécile Chaminade (1857-1944) French composer, Ambroise Thomas, said, "This is not a woman who composes, but a composer who is a woman." Cécile Chaminade, French composer and pianist, was one of the most popular in Europe and especially in the United States. She learned piano privately at an early age, but was never permitted to continue her studies formally. She composed over 400 works which, amazingly, almost all were published. She was the first female composer awarded the Legion of Honor in 1913. Despite her international popularity and success, Chaminade continued to find herself marginalized by the Parisian music world. While many of her works were dismissed for their "femininity," her concert works faced criticism for being "fraudulently masculine." Chaminade's 1908 Carnegie Hall performance review stated, "[Her] music has a certain feminine daintiness and grace, but it is amazingly superficial and wanting in variety... But on the whole this concert confirmed the conviction held by many that while women may some day vote, they will never learn to compose anything worth while." Although the opinions of Chaminade's work vary, one thing is certain; she was going to make her mark on the musical world no matter the opinions of the public. Scherzo is the first of six études, each with a different dedicatee. This one is dedicated to a Mr. G. Lewita and is assumed to be a fellow pianist in her circle. Scherzo is a spirited and technically challenging, yet virtuosic and a feast for the ears.

Melanie 'Mel' Bonis (1858-1937) Held back by Victorian era constraints, Mel Bonis' story is a tale of hardship, heartbreak, depression, and success. Bonis received praise for her immense talent of piano and composition by prolific composer and teacher, César Frank, at the Paris Conservatoire. She was then pulled out of her musical studies by her parents because of a forbidden relationship with a fellow student and true love, Amédée Landély Hettich. Forced into an arranged marriage, and relinquishing her love for composition, she focused on raising her children and other wifely duties. Later, Bonis reunited with Hettich, who encouraged her to start composing again. As her music grew in fame, so did her secret love for Hettich, leading to an illegitimate child. Her loveless marriage, forbidden affair, children, and contradicting religious beliefs were the driving force behind her music. She won many prizes and, in 1910, became Secretary of the Société des compositeurs de musique (a rare and unique achievement for a woman of that time), where she worked with the elite Parisian musicians like Massenet, Saint-Saëns, and Fauré. She composed nearly 300 works, including art song, piano works, choral pieces, organ works, chamber ensembles, and 11 orchestra pieces. These two songs were composed for a set of three poems by Maurice Boucher; *Trois mélodies* op.91. Bonis' passionate and forbidden love affair was clearly an inspiration for these songs, with their yearning melodies that pull on the heart strings.

Songe

Poetry By Maurice Boucher (1855-1929)

Guidé par de beaux yeux candides,
Dans ma barque féerique aux reflets d'argent fin,
Vers l'amour, je voudrais faire voile sans fin,
Sur des rêves bleus et splendides.
Vers l'amour dont le souffle frais
Berce des champs de fleurs dans une île enchantée,
Et qui, pour apaiser mon âme tourmentée,
M'ouvrira de saintes forêts.
Et plus tard, quand, loin de la terre,
O Viola! Guérie des brûlantes langueurs,
Nous irons caresser les songes de nos cœurs,
Dans l'île heureuse du mystère.
Dans le libre ciel des esprits,
Quand nous aurons quitté la nature mortelle,
Ne goûterons-nous pas une paix éternelle?
Rêveusement, tu me souris.

Dream

Translation by Kara Grover

Guided by beautiful candid eyes,
In my fairy boat with reflections of fine silver,
Towards love, I want to sail without end
Over blue and magnificent dreams,
To love whose fresh breath,
Cradles fields of flowers on an enchanted island
And who, in order to appease my tormented soul,
Will open up holy forests to me.
And later, when, far from the earth,
Oh Viola! Cured from burning languor,
We go to caress the dreams of our hearts
In the happy island of mystery.
In the spirits clear sky,
When we have to leave this mortal earth,
Will we not taste eternal peace?
Dreamily, you smile at me.

Viola

Poetry By Maurice Boucher (1855-1929)

Viola ! Ton sourire et tes yeux caressants,
Où le ciel curieux et ravi se reflète
Ton sourire et tes yeux, ma fraîche Violette,
Chantent l'inaltérable amour que je pressens.
O toi, que j'entrevis à peine,
ton sourire me parle de tendresse et d'immortalité
Je veux t'aimer, je t'aime et me voici
hanté par tes yeux où le ciel émerveillé se mire.
J'évoque en ce moment tes cheveux
blonds et fins, tes yeux, ta joue en fleur
que je n'ai point baisée
Ton sourire et, dans la lumière irisée,
J'abandonne mon âme à des songes divins.

Viola

Translation by Kara Grover

Viola! Your smile and your caressing eyes
is where the curious and delighted sky is reflected
Your smile and your eyes, my fresh Violet,
Sing the unalterable love that I feel.
You, whom I hardly catch a glimpse of,
your smile speaks to me of tenderness and immortality
I want to love you, I love you and here I
am haunted by your eyes where the sky,
full of wonder, is reflected.
I call to mind, in this moment, your fine blonde hair, your eyes,
your blooming cheek that I have not kissed
Your smile, and in the iridescent light
I surrender my soul to divine dreams.



BELLESONGS *The Inspiration* The pandemic put a stop on many artists' lives, but Kara Grover found a silver lining in the sudden amount of free time. She had a strong desire to create a new vocal work that embodied her passion for the advancement women's artistic contributions and also her love of the Rocky Mountains in her home state of Colorado. After coming across the poetry of mountain woman and poet, Belle Turnbull, Kara commissioned a song cycle. Having recently collaborated with Lois Henry on the Viola! project, Kara now she wanted Henry to set the poetry to music. Turnbull juxtaposes the beauty of nature and the gritty, hard work of mining camps and communities and Henry took great care in reflecting the meticulous work of Belle's writing.

Lois, having never been, traveled with Kara to the Rockies and to Ten Mile Range where they explored Belle's cabin, gravesite, various trails, and mining sites and even panned for gold, though they were not successful!

The music of BELLESONGS expresses the whipping wind, sparkling streams, tough terrain, and womanhood in a feral land.

Belle Turnbull (1881-1970) Mountain woman, whiskey drinker, poker player, poet. Turnbull was known for writing about the Mining Age and capturing the unique beauty of the Rocky Mountains. She was one of Colorado's most prolific poets and was unique in translating the essence of life in the mountains into words.

Born in 1881 in Hamilton, NY, her family moved to Colorado Springs, CO in 1890 until she attended Vassar College in Poughkeepsie, New York in 1899. Belle returned to Colorado after graduating to begin a teaching career at Colorado Springs High School. She taught English, Latin, and poetry and eventually became the head of the English Department until her retirement in 1936.

Helen Rich, Belle's partner and first female reporter for the Colorado Springs Telegraph, moved with Turnbull to Breckenridge, CO to focus on writing. The couple had a log cabin built with breathtaking views of the Ten Mile Range, but no electricity or plumbing. Belle acknowledged that her education from Vassar College never prepared her for wood chopping or fixing frozen water pipes!

Belle's poetry provides perspective of what it was like to live in that era and grow appreciation for the beauty of nature, as the mining projects of that time were ruining the picturesque landscape. She used her poetry to convince the public that nature should be respected and cherished. David Rothman, editor and expert of her work, writes, "Her poetry has an utterly modern music that is gritty and yet subtle, earthy yet refined, passionate yet cool. Her best work is inextricably part of the Colorado mountains, yet always tied to larger concerns.... Her work not only sparkles with authentic historical and factual reality, but convinces emotionally and even spiritually, building a bridge from an American landscape to the American sublime." Her major works include *The Goldboat* (1940), *The Far Side of the Hill* (1953), *The Ten Mile Range* (1957), and *Trails* (1968).

Passing at 88 years old, Belle left us her literary legacy to one day be recognized and appreciated as one of America's finest poets.

I. Bellevue

Overture & Vocalise

II. Mountain Mad

Mountains cast spells on me
Why, Because of the way
Earth-heaps lie, should I be
Choked by joy mysteriously;
Stilled or drunken-gay?
Why should a brown hill-trail
Tug at my feet to go?
Why should a boggy swale
Tune my heart to a nameless tale
Mountain marshes know?
Timberline, and the trees
Wind-whipped, and the sand between
Why am I mad for these?
What dim thirst do they appease?
What filmed sense brush clean?

III. Observations Above Timberline

How am I to tell you?
I saw a bluebird
A bluebird incandescent
Flying up the pass
And where the wind came over
The Great Divide came over
Invisible and mighty
He struck a wall of glass.
I saw his bright wings churning
I saw him stand in heaven
The bird's power the wind's power
Miraculously hold
Now I will tell you
Dare my soul to say it
Speak the name of beauty
Accurate and cold.

IV. Mountain Woman

God love these mountain women anyway,
Said Mr Probus. Not to say they're fair
Or sleek with oils, for woodsmoke in the hair
And sagebrush on the fingers every day
Are toughening perfumes, and the sun streams flay
Too dainty flesh.
But what remains is rare,
Like mountain honey to the mountain bear.
He finds his relish in a rough bouquet.
Days when their wash is drying, off they'll go
And fish the beaver ponds. Hell or high water
They'll wade the slues in sunburnt calico
Playing a trout like some old sea-king's daughter.
Hell and high water women...
Steady now,
Not all of them, he said.
One, anyhow.

V. Songs for Female Voices

Ladies, keep your strangeness:
At the dusk
Wear it as a mantle,
Subtly fragrant
Not with lilies,
Not with musk...
Ladies, keep your strangeness
In the dark
Veil on veil flung round you,
Lest the starlight,
Lest the moonlight
Show you stark.
Ladies, keep your strangeness,
And at dawn,
Wrapped and hooded in it
Not with weeping,
Not with singing
Oh, be gone!

VI. Answers to a Questionnaire

I know:
I stand at center,
I know:
that until death I am, continuing
as solely, separately one,
my fingerprint, my soul-print lone,
unduplicated anywhere.
I know
what a chord is, what's a poem
only as welded into me.
I know
my definite beginning and
my definite end.